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Bob Cranshaw

**BASS
LINES**

exactly as recorded

Transcribed by FRED BOADEN
from VOL. 42 "BLUES"
of Jamey Aebersold's Play-A-Long Series

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INTRODUCTION

Melborne Robert (Bob) Cranshaw was born in Evanston, Illinois, a suburb of Chicago, on December 10, 1932, the son of a drummer and brother of a pianist. He took piano lessons beginning at age five and studied drums from fourth grade through college as well as bass in his high school and college years. He received his degree in Music Therapy from Roosevelt University in Chicago, but has yet to use it because of his busy career as a performing musician. He played tuba while he was in the army in Korea in the early fifties. His first professional jobs were in Chicago about 1957 with Eddie Harris and Walter Perkins, and when Perkins formed the MJT + 3, Cranshaw was a charter member. The group moved to New York in 1960, but by late 1961 Cranshaw, who with Perkins had appeared with Sonny Rollins at the first Playboy Festival when they were in Chicago, became a regular member of the Rollins group that also featured Jim Hall on guitar. In the early sixties he also worked with Carmen McRae, Joe Williams, Junior Mance and others, and by the middle sixties he was a busy studio musician as well. Like a few other top bassists in New York, a listing of Cranshaw's recording credits looks like a telephone directory, running from Pepper Adams to Joe Zawinul.

Outside jazz he has shown his versatility, working on such motion pictures as The Pawnbroker, The Anderson Tapes and Close Encounters of the Third Kind; television credits include Saturday Night Live and Sesame Street. In the mid-seventies he switched mostly to electric bass, though he does very little playing in situations that would seem to call for it, and unlike most electric bassists he gets a sound out of the instrument that is totally compatible with mainstream jazz. In recent years he hasn't travelled as much as in the past, working Broadway shows such as Jesus Christ Superstar and Lena Horne's one lady show as well as jazz dates in New York. But he still travels occasionally with Milt Jackson or Sonny Rollins, and sometimes with such singers as Frank Sinatra, Liza Minelli and Charles Aznavour. It would seem at this writing that Bob Cranshaw is in as much demand as many physicians - and like a physician, if he ever wants to retire, he may have to leave town.

Phil Bailey
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THE BLUES FORM

The basic 12 bar blues uses these chords/scales . . . a dominant 7th built on the root or tonic of the key, a dominant 7th built on the fourth tone, and a dominant 7th built on the fifth of the key you are in. For example, blues in the key of F uses F7, Bb7 and C7; all dominant 7th qualities. A dominant 7th scale is the same as a major scale but the 7th is **lowered** one-half step.

A very basic blues progression would look like this:
(KEY OF F)

1. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | C7 | F7 | F7 ||

The next several examples will illustrate how the present blues progression used on the play-a-long may have evolved.

2. || F7 | F7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | C7 | Bb7 | F7 | C7 ||

3. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | F7 | G-
II V7 | F7 | C7 ||

4. || F7 | Bb7 | F7 | F7 | Bb7 | Bb7 | F7 | D7 | G-
II V7 | F7 | C7 ||

5. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | AØ D7 | G- | C7 | F7 D7 | G- C7 ||
II V7 I7 III VI7 II V7 I Turnaround

6. || F7 | Bb7 | F7 | C- F7 | Bb7 | Bb7 | F7 | AØ D7⁺⁹ | G- | C7 | A- D7 | G- C7 ||
II V7 I7 III VI7 II V7 Turnaround

A blues chord progression that Charlie Parker used on "Blues For Alice" and "Chi Chi" uses descending root movement coupled with a cycle of fourths (upward). This is sometimes called "Bird Blues."

|| F | EØ A7 | D- G7 | C- F7 | BbΔ | Bb- | A- | Ab- | G- | C7 | A- D7 | G- C7 ||

See volume 2 "Nothin' But Blues" for a Bird Blues practice track.

Blues in minor keys has been popular with jazz musicians. "Mr. P.C." by John Coltrane is a favorite and uses this standard minor blues progression, ("Mr. P.C." is included in Volume 27 - "John Coltrane" play-a-long set.):

|| C- | C- | C- | C- C7⁺⁹ | F- | F- | C- | C- | DØ | G7⁺⁹ | C- | DØ G7⁺⁹ ||

Herbie Hancock's "Watermelon Man" is often called a 16-bar blues. It can be found on Volume 11 - "Herbie Hancock" play-a-long set.

On this page I will list additional Blues progressions that jazz musicians have played. The secret is to be able to **mentally hear** the chord/scale progressions before you actually play them. Bassists need to be aware of **all** the possible chord/scale alterations in order to be an effective part of the rhythm section or soloist.

Key of F

Chord progression to **Dance of The Infidels** by Bud Powell

1.	FΔ	Bb7	A - G -	F# - B7	Bb7	⌋
		Bb - Eb7				
	A -	Ab - Db7	G -	Db - Gb7	F7 D7	G - C7
2.	B - E7	A - D7	G - C7	F# - B7	Bb7	Bb - Eb7
	A -	Ab - Db7	G - C7	Db - Gb7	A - D7	G - C7
					Db - Gb7	
3.	F7 F#°	G - Ab°	F7 C# -	C - F7	BbΔ	Bb - Eb7
	AbΔ	Ab - Db7	GbΔ	G - C7	A - D7	G - C7
					F7 D7	Db - Gb7
4.	F7	Bb7 B°7	C - C# -	C - F7	Bb7	⌋
	A7	D7	G7	C7	A - D7	G - C7
					AØ D7	G7 C7
5.	C -/F	⌋	⌋	C - F7	F -/Bb	⌋
	C -/F	⌋	G -/C	⌋	C -/F	⌋

Modal Blues

The Blues is usually thought of as being three 4-bar phrases. You should experiment with interchanging the three 4-bar phrases. Take a 4-bar section from one blues and insert it in another. This is one way of arriving at new blues progressions.

TURNAROUNDS

The last two bars of the Blues is called the **TURNAROUND**. There are various TURNAROUNDS and it's helpful to know them all as you never know which one a player may choose.

TURNAROUNDS for F BLUES -- last two measures of Blues

Bar 11	Bar 12	Bar 11	Bar 12	Bar 11	Bar 12
F7 C7		AØ D7 G - C7		A7 D7 DbΔ C7	
F7 G7 C7		A - Ab - G - C7		A7 D7 DbΔ Gb7	
F7 D7 G7 C7		A - Ab7 DbΔ C7		A - D7 Db - Gb7	
F7 D7 G - C7		A7 D7 G7 C7		A7 D7 Db - Gb7	
A - D7 G - C7		A7 D7 G - C7		A - Ab - G - Gb7	

You'll find the first chord/scale in bar 11 is interchangeable. It can be F7, A - , AØ or A7. When the Db - G7 sound is played in Bar 12, we call it the **TRITONE SUBSTITUTION (TRITONE SUB)**.

NOTE: On the Volume 42 LP or cassette, each recorded track utilizes two **different** chord progressions. A **triangle** is sounded on the 11th bar to indicate the beginning of the **second** blues chord progressions.

1. Bb BLUES

♩ = 96

PLAY 8 CHORUSES

(swing) 1 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Eb7$ $Bb7$ $D\emptyset$ $G7^{+9}$

$C-$ $F7$ $D-$ $G7$ $C-$ $F7$

2 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Eb7$ $Bb7$ $D\emptyset$ $G7^{+9}$

$C-$ $F7$ $D-$ $G7$ $C-$ $F7$

3 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Eb7$ $Bb7$ $D\emptyset$ $G7^{+9}$

$C-$ $F7$ $D-$ $G7$ $C-$ $F7$

4 $Bb7$ $Eb7$ $Bb7$ $F-$ $Bb7$

$Eb7$ $Eb7$ $Bb7$ $D\emptyset$ $G7^{+9}$

$C-$ $F7$ $D-$ $G7$ $C-$ $F7$

The musical score is written for piano and bass. The piano part is on the upper staff of each system, and the bass part is on the lower staff. Chord symbols are placed above the piano staff and below the bass staff. The score is divided into four choruses, each starting with a boxed number (1, 2, 3, 4). The first chorus is marked with a 'swing' tempo and a 3/4 time signature. The key signature is B-flat major (two flats). The piano part features various rhythmic patterns, including eighth and sixteenth notes, and triplets. The bass part provides a steady accompaniment with eighth and sixteenth notes. The chord symbols include $Bb7$, $Eb7$, $F7$, $D7$, $C7$, $D\emptyset$, and $G7^{+9}$.

Bossa

5 B^b7 E^b7 B^b7 F^- B^b7

E^b7 E^o7 $B^b\Delta$ C^- D^- D^b-

C^- $F7$ D^- $G7$ C^- $F7$

6 B^b7 E^b7 B^b7 F^- B^b7

E^b7 E^o7 $B^b\Delta$ C^- D^- D^b-

C^- $F7$ D^- $G7$ C^- $F7$

7 B^b7 E^b7 B^b7 F^- B^b7

E^b7 E^o7 $B^b\Delta$ C^- D^- D^b-

C^- $F7$ D^- $G7$ C^- $F7$

8 B^b7 E^b7 B^b7 F^- B^b7 E^b7

E^o7 $B^b\Delta$ C^- D^- D^b- C^- $F7$

D^- $G7$ C^- $F7$ B^b7 E^b7

ad lib.

2. B BLUES

PLAY 6 CHORUSES

♩ = 66

(Shuffle) 1 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

2 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

3 B7 E7 B7 F#- B7

E7 E7 B7 D#° G#7+9

C#- F#7 D#- G#7 C#- F#7

4 B7 E7 B7 F#- B7

E7 E#°7 BΔ C#- D#- D- (3)

C#- F#7 D#- G#7 C#- F#7

5 *B7* *E7* *B7* *F#-* *B7*

E7 *E#07* *B4* *C#-* *D#-* *D-*

C#- *F#7* *D#-* *G#7* *C#-* *F#7*

6 *B7* *E7* *B7* *F#-* *B7*

E7 *E#07* *B4* *C#-* *D#-* *D-*

C#- *F#7* *D#-* *G#7* *C#-* *F#7*

B7

ad lib. *rall.*

3. C BLUES

PLAY 8 CHORUSES

$\text{♩} = 96$

1 C7 F7 C7 G- C7 (3) (3)

F7 F7 C7 (3) E $\emptyset$ A7+9

D- G7 E- A7 D- G7

2 C7 F7 C7 G- C7 (3)

F7 F7 C7 E $\emptyset$ A7+9

D- G7 E- A7 D- G7

3 C7 F7 C7 G- C7 (3)

F7 F7 C7 E $\emptyset$ A7+9

D- G7 E- A7 D- G7

4 C7 F7 C7 G- C7

F7 F7 C7 E $\emptyset$ A7+9

D- G7 E- A7 D- G7

5 C7 F7 C7 G- C7 (3)

F7 (3) (3) F7 C7 E $\emptyset$ A7+9

D- G7 E- A7 D- G7 (3)

6 C7 F7 C7 G- C7

F7 F#07 C Δ D- E- E $\flat$ -

D- G7 (3) E- A7 D- G7

7 C7 F7 C7 G- C7 (3) (3)

F7 F#07 C Δ D- E- E $\flat$ -

D- G7 E- A7 D- G7

8 C7 (3) F7 (3) (3) C7 G- C7

F7 F#07 C Δ D- E- E $\flat$ - D-

G7 E- A7 D- G7 C7

ad lib.

4. Db BLUES

♩ = 96

PLAY 7 CHORUSES

1 D^b_7 G^b_7 D^b_7 A^b- D^b_7 (3)

G^b_7 G^b_7 D^b_7 (3) $F\emptyset$ B^b_7+9

E^b- A^b_7 (3) $F-$ B^b_7 E^b- A^b_7

2 D^b_7 G^b_7 D^b_7 A^b- D^b_7

G^b_7 G^b_7 (3) D^b_7 $F\emptyset$ B^b_7+9

E^b- A^b_7 $F-$ B^b_7 E^b- A^b_7

3 D^b_7 G^b_7 D^b_7 A^b- D^b_7

G^b_7 G^b_7 D^b_7 $F\emptyset$ B^b_7+9

E^b- A^b_7 $F-$ B^b_7 E^b- A^b_7 (3)

4 D^b_7 G^b_7 D^b_7 A^b- D^b_7

G^b_7 G^b_7 D^b_7 $F\emptyset$ B^b_7+9

E^b- A^b_7 $F-$ B^b_7 E^b- A^b_7

5 D^b7 G^b7 D^b7 A^b D^b7

G^b7 $G^{\circ7}$ $D^b\Delta$ E^b $F-$ $E-$

E^b- A^b7 $F-$ B^b7 E^b- A^b7

(b)

6 D^b7 G^b7 (3) D^b7 A^b D^b7

G^b7 $G^{\circ7}$ $D^b\Delta$ E^b $F-$ $E-$

(b) E^b- A^b7 $F-$ B^b7 E^b- A^b7 (3)

(b)

7 D^b7 G^b7 D^b7 A^b D^b7 (3) (3)

G^b7 $G^{\circ7}$ $D^b\Delta$ E^b $F-$ $E-$

E^b- A^b7 $F-$ B^b7 E^b- A^b7

(b)

D^b7

ad lib.

5. D BLUES

PLAY 12 CHORUSES

J = 138
Bossa Nova

1 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

2 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

3 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

4 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

5 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

6 D7 G7 D7 A- D7

G7 G7 D7 F#° B7+9

E- A7 F#- B7 E- A7

7 D7 G7 D7 A- D7

G7 G#°7 DΔ E- F#- F-

E- A7 F#- B7 E- A7

8 D7 G7 D7 A- D7

G7 G#°7 DΔ E- F#- F-

E- A7 F#- B7 E- A7

9 D7 G7 D7 A- D7

G7 G#07 D4 E- F#- F-

E- A7 F#- B7 E- A7

10 D7 G7 D7 A- D7

G7 G#07 D4 E- F#- F-

E- A7 F#- B7 E- A7

11 D7 G7 D7 A- D7

G7 G#07 D4 E- F#- F-

E- A7 F#- B7 E- A7

12 D7 G7 D7 A- D7 G7

G#07 D4 E- F#- F- E- A7

F#- B7 E- A7 D7

ad lib. *rall.*

6. Eb BLUES

J = 120

PLAY 9 CHORUSES

(Shuffle) 1 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 A^b7 E^b7 $G\emptyset$ $C7+9$

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7

2 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 A^b7 E^b7 $G-$ $C7+9$

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7

3 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 A^b7 E^b7 $G\emptyset$ $C7+9$

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7

4 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 A^b7 E^b7 $G\emptyset$ $C7+9$

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7

5 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7

6 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7

7 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7 (3)

8 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 $A^{\circ}7$ $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7

9 E^b7 A^b7 E^b7 B^b- E^b7

A^b7 A^o7 $E^b\Delta$ $F-$ $G-$ G^b-

$F-$ B^b7 $G-$ $C7$ $F-$ B^b7 E^b7

7. E BLUES

♩ = 76

PLAY 7 CHORUSES

(Shuffle) 1 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

2 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

3 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

4 E7 A7 E7 B- E7

A7 A7 E7 G#° C#7+9

F#- B7 G#- C#7 F#- B7

5 E7 A7 E7 B- E7

A7 A#07 EΔ F#- G#- G-

F#- B7 G#- C#7 F#- B7

6 E7 A7 E7 B- E7

A7 A#07 EΔ F#- G#- G-

F#- B7 G#- C#7 F#- B7

7 E7 A7 E7 B- E7

A7 A#07 EΔ F#- G#- G-

F#- B7 G#- C#7 F#- B7

E7 (3) (3) (3) (3) (3)

l.v.
ad lib. *rall.*

8. F BLUES

♩ = 100

PLAY 8 CHORUSES

1 F7 B $\flat$ 7 F7 C- F7

B $\flat$ 7 B $\flat$ 7 F7 A $\emptyset$ D7+9

G- C7 A- D7 G- C7 (3)

2 F7 B $\flat$ 7 F7 C- F7 (3)

B $\flat$ 7 B $\flat$ 7 F7 A $\emptyset$ D7+9 (3)

G- C7 A- D7 G- C7

3 F7 B $\flat$ 7 (3) F7 C- F7 (3)

B $\flat$ 7 B $\flat$ 7 F7 A $\emptyset$ D7+9 (3)

G- C7 A- D7 (3) G- C7

4 F7 B $\flat$ 7 F7 C- F7

B $\flat$ 7 B $\flat$ 7 F7 A $\emptyset$ D7+9 (3)

G- (3) C7 (3) A- D7 G- C7

5 F7 B^b7 F7 C- F7

B^b7 (3) B^o7 F^Δ G- A- A^b-

G- C7 A- D7 G- C7 (3) (3)

6 F7 B^b7 F7 C- F7 (3)

B^b7 B^o7 F^Δ G- (3) A- A^b-

G- C7 A- D7 G- C7

7 F7 B^b7 F7 C- F7

B^b7 B^o7 F^Δ G- A- A^b-

G- C7 A- D7 G- (3) C7

8 F7 B^b7 F7 C- F7 (3) (3) (3) (3)

B^b7 B^o7 F^Δ G- (3) A- A^b- G-

C7 A- D7 G- C7 F^Δ rall. ad lib.

9. F# BLUES

PLAY 10 CHORUSES

♩ = 116

Bossa Nova

(Bossa) 1

F#7 B7 F#7 C#- F#7

B7 B7 F#7 A#° D#7+9

G#- C#7 A#- D#7 G#- C#7

2

F#7 B7 F#7 C#- F#7

B7 B7 F#7 A#° D#7+9

G#- C#7 A#- D#7 G#- C#7

3

F#7 B7 F#7 C#- F#7

B7 B7 F#7 A#° D#7+9

G#- C#7 A#- D#7 G#- C#7

4

F#7 B7 F#7 C#- F#7

B7 B7 F#7 A#° D#7+9

G#- C#7 A#- D#7 G#- C#7

5 $F\#7$ $B7$ $F\#7$ $C\#-$ $F\#7$

$B7$ $C^{\circ}7$ $F\#\Delta$ $G\#-$ $A\#-$ $A-$

$G\#-$ $C\#7$ $A\#-$ $D\#7$ $G\#-$ $C\#7$

6 $F\#7$ $B7$ $F\#7$ $C\#-$ $F\#7$

$B7$ $C^{\circ}7$ $F\#\Delta$ $G\#-$ $A\#-$ $A-$

$G\#-$ $C\#7$ $A\#-$ $D\#7$ $G\#-$ $C\#7$

7 $F\#7$ $B7$ $F\#7$ $C\#-$ $F\#7$

$B7$ $C^{\circ}7$ $F\#\Delta$ $G\#-$ $A\#-$ $A-$

$G\#-$ $C\#7$ $A\#-$ $D\#7$ $G\#-$ $C\#7$

8 $F\#7$ $B7$ $F\#7$ $C\#-$ $F\#7$

$B7$ $C^{\circ}7$ $F\#\Delta$ $G\#-$ $A\#-$ $A-$

$G\#-$ $C\#7$ $A\#-$ $D\#7$ $G\#-$ $C\#7$

9 $F\#7$ $B7$ $F\#7$ $C\#-$ $F\#7$

$B7$ $C^{\circ}7$ $F\#\Delta$ $G\#-$ $A\#-$ $A-$

$G\#-$ $C\#7$ $A\#-$ $D\#7$ $G\#-$ $C\#7$

10 $F\#7$ $B7$ $F\#7$ $C\#-$ $F\#7$

$B7$ $C^{\circ}7$ $F\#\Delta$ $G\#-$ $A\#-$ $A-$

$G\#-$ $C\#7$ $A\#-$ $D\#7$ $G\#-$ $C\#7$

$F\#7$

ad lib.

SCALE SYLLABUS

CHORD SYMBOL	SCALE NAME	WHOLE & HALF STEP CONSTRUCTION	SCALE IN KEY OF C	BASIC CHORD IN KEY OF C
C C7 C- C# Co	FIVE BASIC CATEGORIES	Major	W W H W W W H	C D E F G A B C
		Dominant 7th	W W H W W H W	C D E F G A Bb C
		Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C
		Half Dim.(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C
		Diminished(8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C
1. MAJOR SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
CΔ (can be written C)	Major(don't emphasize the 4th)	W W H W W W H	C D E F G A B C	C E G B D
CΔ+4	Lydian(major scale with +4)	W W W H W W H	C D E F# G A B C	C E G B D
CΔb6	Harmonic Major	W W H W H -3 H	C D E F G Ab B C	C E G B D
CΔ+5,+4	Lydian Augmented	W W W W H W H	C D E F# G# A B C	C E G# B D
C	Augmented	-3 H -3 H -3 H	C D# E G Ab B C	C E G B D
C	Diminished(begin with H step)	H W H W H W W H	C Db D# E F# G A Bb C	C E G B D
C	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G B D
C	Major Pentatonic	W W -3 W -3	C D E G A C	C E G B
2. DOMINANT 7th SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C7	Dominant 7th	W W H W W H W	C D E F G A Bb C	C E G Bb D
C7+4	Lydian Dominant	W W W H W H W	C D E F# G A Bb C	C E G Bb D
C7b6	Hindu	W W H W H W W	C D E F G Ab Bb C	C E G Bb D
C7+ (has #4 & #5)	Whole Tone (6 tone scale)	W W W W W W	C D E F# G# Bb C	C E G# Bb D
C7b9 (also has #9,#4)	Diminished(begin with H step)	H W H W H W H W	C Db D# E F# G A Bb C	C E G Bb Db (D#)
C7+9 (also has b9,#4,#5)	Diminished Whole Tone	H W H W W W W	C Db D# E F# G# Bb C	C E G# Bb D#(Db)
C7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C E G Bb D (D#)
C7	Major Pentatonic	W W -3 W -3	C D E G A C	C E G Bb D
3. MINOR SCALE CHOICES *	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C- or C-7	Minor (Dorian)	W H W W W H W	C D Eb F G A Bb C	C Eb G Bb D F
C- (maj.7th)	Melodic Minor (ascending)	W H W W W W H	C D Eb F G A B C	C Eb G B D F
C- or G-7	Blues Scale	-3 W H H -3 W	C Eb F F# G Bb C	C Eb G Bb D(F)
C- or C-7	Pentatonic (Minor Pentatonic)	-3 W W -3 W	C Eb F G Bb C	C Eb G Bb D
C- (b6 and maj 7th)	Harmonic Minor	W H W W H -3 H	C D Eb F G Ab B C	C Eb G B D F
C- or C-7	Diminished(begin with W step)	W H W H W H W H	C D Eb F F# G# A B C	C Eb G B D F
C- or C-7	Phrygian	H W W W H W W	C Db Eb F G Ab Bb C	C Eb G Bb
C- or C-b6	Pure or Natural minor	W H W W W W W	C D Eb F G Ab Bb C	C Eb G Bb D F
C- or C-7	Bebop Scale	W H H H W W W H W	C D Eb E F G A Bb C	C Eb G Bb D F
4. HALF DIMINISHED SCALE CHOICES	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C#	Half Diminished(Locrian)	H W W H W W W	C Db Eb F Gb Ab Bb C	C Eb Gb Bb
C# #2	Half Diminished #2(Locrian #2)	W H W H W W W	C D Eb F Gb Ab Bb C	C Eb Gb Bb D
5. DIMINISHED SCALE CHOICE	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
Co	Diminished (8 tone scale)	W H W H W H W H	C D Eb F Gb Ab A B C	C Eb Gb A
6. DOMINANT 7th SUSPENDED 4th	SCALE NAME	W & H CONSTRUCTION	SCALE IN KEY OF C	CHORD IN C
C7 sus 4	Dom.7th scale but don't emphasize the third	W -3 W W H W	C D F G A Bb C	C F G Bb D
C7 sus 4	Major Pentatonic built on b7	W W -3 W -3	Bb C D F G Bb	C F G Bb D

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be aware that each chord symbol represents a series of tones called a scale. Even though a C7+9 would appear to have only a raised 9th it also has a b9,+4 & +5. The entire C7+9 scale would look like: Root,b9,+9, 3rd,+4,+5,b7 & root (C,Db,D#,E,F#,G#,Bb,C). My chord symbol abbreviation is C7+9 and the name of this scale is Diminished Whole Tone sometimes called Super Locrian or Altered Scale.

C7b9 appears to have only one altered tone (b9) but actually has three: b9, +9, and +4. The entire scale looks like this: Root,b9,+9,3rd,+4,5th,6th,b7, & root (C,Db,D#,E,F#,G,A,Bb,C). This is called a Diminished scale and my chord symbol abbreviation is C7b9.

All scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound. Some scales provide much more tension than the basic dominant 7th sound and require practice and patience to grasp the essence of their meaning. I encourage you to work with the first side of Volume 3 "The II-V-I Progression" since it emphasizes Diminished Whole Tone scales and chords as well as Diminished scales and chords.

* In category #3, MINOR SCALE CHOICES, the PURE MINOR scale choice is not used very often. I have found the order of preference to be Dorian, Melodic, Blues, Pentatonic, and then any of the remaining Minor scale choices.

10. G BLUES

♩ = 100

PLAY 8 CHORUSES

1 G7 C7 G7 D- (3) G7 (3)

C7 (3) C7 (3) G7 B $\emptyset$ E7+9

A- D7 (3) B- E7 A- D7 (3)

2 G7 C7 G7 D- G7 (3) (3)

C7 (3) C7 (3) G7 B $\emptyset$ E7+9

A- D7 (3) B- E7 A- D7 (3)

3 G7 C7 G7 D- G7 (3) (3)

C7 C7 (3) (3) G7 B $\emptyset$ E7+9

A- D7 (3) B- E7 A- D7 (3)

4 G7 C7 G7 D- G7 (3) (3)

C7 C7 (3) G7 B $\emptyset$ E7+9

A- D7 (3) B- E7 A- D7

5 G7 C7 G7 D- G7

C7 C7 G7 B $\emptyset$ E7+9

A- D7 B- E7 A- D7

6 G7 C7 G7 D- G7

C7 C $\sharp$ 07 G Δ A- B- B $\flat$ -

A- D7 B- E7 A- D7

7 G7 C7 G7 D- G7

C7 C $\sharp$ 07 G Δ A- B- B $\flat$ -

A- D7 B- E7 A- D7

8 G7 C7 G7 D- G7

C7 C $\sharp$ 07 G Δ A- B- B $\flat$ - A-

D7 B- E7 A- D7 G7 rall. ad lib.

11. Ab BLUES

♩ = 72

PLAY 6 CHORUSES

1 A^b7 D^b7 A^b7 E^b- A^b7

D^b7 D^b7 A^b7 $C\emptyset$ $F7+9$

B^b- E^b7 $C-$ $F7$ B^b- E^b7

2 A^b7 D^b7 A^b7 E^b- A^b7

D^b7 D^b7 A^b7 $C\emptyset$ $F7+9$

B^b- E^b7 $C-$ $F7$ B^b- E^b7

3 A^b7 D^b7 A^b7 E^b- A^b7

D^b7 D^b7 A^b7 $C\emptyset$ $F7+9$

B^b- E^b7 $C-$ $F7$ B^b- E^b7

4 A^b7 D^b7 A^b7 E^b- A^b7

D^b7 $D^{\circ}7$ $A^b\Delta$ B^b- $C-$ $B-$

B^b- E^b7 $C-$ $F7$ B^b- E^b7

The musical score is written for piano and bass. It consists of four choruses, each with three staves. The piano part is on the top staff of each chorus, and the bass part is on the bottom staff. The middle staff contains chord symbols. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked as ♩ = 72. The score includes various chords such as A^b7 , D^b7 , E^b- , $C\emptyset$, $F7+9$, B^b- , E^b7 , $C-$, $F7$, $D^{\circ}7$, $A^b\Delta$, and $B-$. There are also triplets indicated by a '3' in a circle.

Handwritten musical notation for two systems, labeled 5 and 6. The notation includes chords and melodic lines.

System 5:

- Chords: A^b7 , D^b7 , A^b7 , E^b- , A^b7 (triplets).
- Chords: D^b7 , D^o7 , $A^b\Delta$, B^b- , $C-$, $B-$ (triplets).
- Chords: B^b- , E^b7 , $C-$, $F7$ (triplets), B^b- , E^b7 (triplets).

System 6:

- Chords: A^b7 , D^b7 (triplets), A^b7 , E^b- , A^b7 (triplets).
- Chords: D^b7 , D^o7 (triplets), $A^b\Delta$, B^b- , $C-$, $B-$, B^b- .
- Chords: E^b7 , $C-$, $F7$, B^b- , E^b7 , A^b7 (triplets).

12. A BLUES

PLAY 5 CHORUSES

♩ = 72

1 A7 D7 A7 E- A7 (3)

D7 D7 (3) A7 C#° F#7+9

B- E7 C#- F#7 (3) B- E7

2 A7 D7 (3) A7 E- A7

D7 D7 (3) A7 C#° F#7+9 (3)

B- E7 C#- F#7 (3) B- E7

3 A7 D7 (3) A7 E- A7

D7 D7 A7 C#° F#7+9

B- (3) E7 (3) C#- F#7 B- E7 b

4 A7 D7 (3) A7 E- (3) A7

D7 D#°7 A° B- C#- C-

B- E7 (3) C#- F#7 (3) B- (3) E7

5 A7 D7 A7 E- A7

D7 D#°7 AΔ B- C#- C-

B- E7 C#- F#7 B- E7

A7

ad lib.